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RISTORI HAS ARRIVED!

This simple announcement foreshadows a season of pure and exquisite artistic enjoyment, and should be hailed by every lover of the true and beautiful in Art, with demonstrations of unqualified delight.

Rachel was statuesque and sublime, but cold as the moonlight on an iceberg; Ristori is the statue warmed into life, flashing, ardent, flesh and blood; as classic in her grace and dignity, as picturesque in her poses, but vitalized by passion and sentiment, sublimed by Art instinct, and vivified by that electric sympathy, which thrills the human listener, and holds the senses and the intellect captive in the spell of her splendid genius.

Get your tickets early, gentle readers, for there will be a rush, which will leave doubting loiterers so far in the rear, that they will never get a sight, in this city, of the Queen of Dramatic art.

THE CROSBY OPERA HOUSE.

The great scheme by which the celebrated Chicago Opera House is to be disposed within a few weeks, is meeting with the fullest success. The value represented is enormous, and besides the main prize, which one of the lucky ticket holders is fated to secure, every purchaser receives the actual value of his ticket in a beautiful engraving. This is the true reciprocating principle, and may be termed a full satisfaction, any thing else that may happen to fall to the lot is a piece of good fortune which will be thankfully received and duly remembered. In addition to these beautiful engravings, over three hundred pictures will be disposed of among the subscribers. Of the

values of these works of art some idea may be formed by glancing at the names of the articles. In the list will be found Bierstadt's "Yosemite Valley," Cropsey's great painting, "An American Autumn," Ginoux's "Alpine Scenery," Hart's "Woods in Autumn," Constant Meyer's "Recognition," and many other fine paintings, varying in value from five hundred to twenty thousand dollars. This enterprise is the most interesting of all we have seen; it is purely an Art affair; all that relates to it is calculated to refine and elevate the taste. This is no sham jewelry business, but a bona fide transaction guaranteed by the most honorable and wealthy men—men widely known as thoroughly reliable and responsible.

Of one important fact we have ocular demonstration—that the large engraving which each five dollar or ten dollar subscriber receives, is fully worth the price of subscription. The subjects are interesting, and are executed in an excellent school of art. One of the five dollar tickets must draw the splendid Chicago Opera House, which will cost the holder just \$600,000, less \$595,000, which will certainly be the largest return for a five dollar investment that the records of the whole world can produce!

Another five dollar ticket must draw Bierstadt's \$20,000 picture, and so on through the whole list of the three hundred fine paintings. The whole plan is fair and square; the gentlemen concerned in it are beyond reproach; the guarantors are known to be perfectly responsible, and the whole idea is a novel commercial enterprise that commends itself, first, for the immense amount of property involved; secondly, for the small investment in proportion to the possible gain; thirdly, by the fact that every dollar invested receives its full equivalent at the moment of investment, with a possibility of a gain of \$600,000 attached to it; and fourthly, the consciousness that the enterprise is in the hands of strictly honorable business men, who will see that it is conducted fairly to the end.

We do not presume to advise our readers to invest—each one should be responsible for his own actions. We have invested, and as on three other occasions we came within one of winning—first, a valuable horse, (which would have proved an elephant if we had won it,) secondly, a superb gold watch, and thirdly, a \$15,000 house—we have already made arrangements to lease our Opera House to the highest bidder, and shall, to-morrow, make a contract with Manager Grau for twelve nights' performance of the inimitable Ristori.

Notice.—Actors, singers, dancers, the American Musical Protection Society, Supernumeraries, dead heads and others, are hereby informed that the proprietor of the Chicago Opera House holds no personal communication with any such white trash, but refers them to his agent, Mr. W—m B. A—t'r. European, Asian, Australian papers, and the African

Roscius please copy. Others can learn all particulars, at Derby's Gallery in Broadway.

SECOND SACRED CONCERT AT IRVING HALL.

The second sacred concert at Irving Hall was of a much higher character than usual, the addition of Mr. Theodore Thomas's orchestra and the selections therefor giving both dignity and variety to the performance. The programme was admirable in every particular, and contained the following pieces: The Adagio and Larghetto from Beethoven's Symphony in D; song, "The Floweret," by Abt, sung in a very chaste and effective manner by Mr. Wm. Castle, and winning very deservedly a hearty encore; a selection from Lohengrin, for orchestra, by Wagner; Tennyson's Bugle Song, composed and accompanied by Robert Goldbeck, and sung in a thoroughly artistic and dramatic style by Mr. S. C. Campbell. It was Mr. Campbell's very happiest vocal effort, for it showed study, sentiment and appreciation of vocal coloring worthy of all praise. This is one of Goldbeck's 11 love songs, which we notice at length this week, awarding it high praise for its masterly treatment. The public on this occasion and the audience, which was very large and critical, fully sustained our judgment, honoring it by a most vociferous encore.

In the midst of the applause Mr. Goldbeck came forward, and, to the surprise of all, commenced to address the audience. He said that on his return to the city that morning he had read in THE AMERICAN ART JOURNAL a poem, written by Mr. Henry C. Watson, entitled "A National Hymn for America," and, inspired by the beauty of the words, he had set them to music, and that Mr. Campbell had kindly consented to sing the song from the manuscript if the audience desired to hear it. The answer was a unanimous burst of applause, which was redoubled when Mr. Campbell appeared. He sang the song, which is a bold and popular composition, with magnificent effect, excepting a partial obfuscation of the text, and fairly aroused the enthusiasm of the audience. It was an unequivocal success, and will run like wildfire through the country.

A Fantasia on Mendelssohn's Midsummer's Night Music followed and closed the first part. The second part opened with Cherubini's overture "Lodaiska;" Gabussi's brilliant duett "I Pescatori," was sung by Messrs. Castle and Campbell, and won a unanimous encore; the Andante and Variations from Mozart's first Divertissements was finely performed by Messrs. Theo. Thomas, Hess, Matzka, Hoch, Pfiefenschneider, Schmidt, and Lotze; Mr. S. C. Campbell sang "Nevermore," a very charming song, composed for him by Mr. Wm. K. Bassford, and the concert concluded with the Introduction and Chorus from Rosini's

"William Tell," grandly played by the orchestra.

The instrumental performances were, in many respects, admirable. The Larghetto, by Beethoven, was played with great delicacy and feeling. The Lohengrin piece lacked very much in color, and the Mendelssohn selection, though generally well played, exposed one or two bad spots, was deficient in precision and clearness, and made apparent by the weakness of the violins. The overture, and the concluding piece were, however, finely performed, and were received with the most cordial approbation and applause. On the whole it was a most delightful concert, and gave infinite gratification to all present.

EDWARD MOLLENHAUER'S CONSERVATORY CONCERT.

The first of a series of concerts to be given in connection with Mr. Mollenhauer's Musical Conservatory was given at Irving Hall Monday evening. There was a large attendance. Mme. Frederici, who will be pleasantly remembered in connection with the German opera, sang the Aria "Robert tot que j'aime" very dramatically. She has a fine voice, which she uses skillfully. Her style is somewhat hard, lacking the finish and the rich utterance of the Italian school; but her efforts pleased the audience, and won for her unanimous encore.

Mr. Bockelman, the pianist announced, did not appear, but his place was supplied by Mr. Lejeal, who played Liszt's Rigoletto very poorly indeed. He has considerable execution, but he plays in patches, which we presume is his idea of *chiar oscuro*, and he is subject to bursts of spasmodic energy which are terrible to listen to and very damaging to the piano-forte. Mr. Charles John is not suited for a concert singer. His voice is not good and is uncultivated, and as to style he has nothing to speak of. Mr. J. Pollak is a singer of a very different order. He has a fine voice, rich in quality and well trained, and he sings with intelligence and expression. He will, we think, prove a very valuable addition to our concert programmes during the present season.

Mr. Henry Mollenhauer performed a Caprice by Servais, for the violoncello, in a very masterly manner. His tone is pure and sympathetic, his execution is clear and brilliant, and his style graceful and expressive, with a somewhat too free use of the glissando, perhaps. Mr. Ed. Mollenhauer executed the famous "Witches Dance" in his usual brilliant and effective manner. The remainder of the programme was of an attractive character, but we were unable to remain.

ORPHEON FREE CHORAL CLASSES.

The Orpheon Free Choral Classes for ladies, girls, and boys will open on October 1st, at the

Cooper Institute. Applicants will be "booked" during the last week in September, or pupils appearing at the Orpheon Hall of that building at 4 o'clock on Mondays, Tuesdays, Thursdays, and Fridays.

We hear that Mr. Jerome Hopkins, who directs these Orpheon Free Schools, has also organized an Orpheon in Newark, N. J., which he intends to keep up, together with those in New York, Brooklyn, and at Staten Island. There are indications of an enormous attendance in all these places.

THE NEW ORGAN FOR TRINITY CHURCH, NEW HAVEN, CONN.—

BUILT BY E. & G. G. HOOK, OF BOSTON.

This Organ is by far the largest in the State, is the largest Church Organ in New England, save the celebrated organs in the Churches of the "Immaculate Conception," and the "New Jerusalem," in the City of Boston, and has but very few equals in size and completeness amongst the Church Organs in the country. Its distinguishing characteristic is its surpassing power and brilliancy, and although not quite equal in size to the two organs above mentioned, nor to the magnificent organ in Plymouth Church, Brooklyn, all built by the same celebrated builders, they still consider it the most effective organ of its size ever made by them. No expense has been spared in its construction, to make it as perfect and durable as possible, both in workmanship and material. The Pneumatic Lever is applied to the action of the Great Manuale, and is so arranged by couplers as to operate the whole organ. The bellows of the organ are worked by one of Stiles' patent Motor Wheels, placed in the Church by D. O. Camp, Eldridge & Co., and fitted to the instrument by Messrs. Osborn & Gaylord, of this City. The instrument is placed in the gallery, opposite the chancel, and enclosed in a case of rich and elegant appearance, built of black walnut and chestnut woods combined. The front pipes, thirty-three in number, are all speaking pipes of unusual size, and with their tasteful ornamentation, give to the organ a highly pleasing and novel appearance. The organ case is 10½ feet deep, 25 feet wide, and 32 feet in height.

SPECIFICATION.

GREAT MANUALE.

Feet.		Pipes.
1.	16 Open Diapason.....	58
2.	8 Open Diapason.....	58
3.	8 Viola Da Gamba.....	58
4.	8 Doppel Flote.....	58
5.	4 Flute Harmonique.....	58
6.	4 Octave.....	58
7.	2½ Twelfth.....	58
8.	2 Fifteenth.....	58
9.	3 ranks, Cornet.....	174
10.	5 ranks, Mixture.....	290
11.	8 Trumpet.....	58
12.	4 Clarion.....	58

SWELL MANUALE.

13.	16 Bourbon Bass.....	58
14.	Bourbon Treble.....	58
15.	8 Open Diapason.....	58
16.	8 Salicional.....	58

17.	8 Stopped Diapason.....	58
18.	4 Violin.....	58
19.	4 Flauto Traverso.....	58
20.	4 Octave.....	58
21.	2 Fifteenth.....	58
22.	3 ranks, Mixture.....	174
23.	8 Cornopean.....	58
24.	8 Bassoon.....	46
25.	8 Oboe.....	12
26.	Blank Slide.....	

CHOIR MANUALE.

27.	8 Melodia.....	46
28.	8 Geigen Principal.....	58
29.	Stopped Diapason Bass.....	58
30.	8 Stopped Dia Treble.....	58
31.	8 Dulciana.....	58
32.	4 Flauto D'Amour.....	58
33.	4 Octave.....	58
34.	2 Piccolo.....	58
35.	8 Clarionet.....	58

PEDALE.

36.	16 Open Diapason.....	27
37.	16 Violone.....	17
38.	16 Bourdon.....	27
39.	8 Vio. oncello.....	27
40.	16 Posauone.....	27
41.	Blank Slide.....	

MECHANICAL REGISTERS.

42.	Swell to Great Coupler.
43.	Choir to Great "
44.	Swell to Choir "
45.	Great to Pedale "
46.	Choir to Pedale "
47.	Swell to Pedale Coupler.
48.	Tremulant Swell.
49.	Great Manuale.
50.	Bellows Signal.

COMPOSITION PEDALS.

Forte Combination Pedal for Great Manuale.
Piano " " " "
Pedal operating Great to Pedal Coupler.

SUMMARY.

Compass of Manuales, C to A, 58 notes.	
" " Pedale, C to D, 27 notes.	
	Pipes.
Great Manuale.....	1044
Swell ".....	754
Choir Manuale.....	452
Pedale.....	135
Total.....	2385

DRAMATIC.

Cagliostro, or, The Charlatan, has been thrice performed at the Winter Garden, and thus had a somewhat imperfect presentation of its gifted author's idea in writing a sensational drama, founded upon the life and deeds of a famous illusionist and trickster. The incidents treated of refer to an eventful period of French life, politics and intrigues, that which preceded the horrible uprising against Bourbon tyranny and a dissolute nobility, and ended in founding a Napoleon dynasty. Those incidents are well treated by Mr. J. W. Watson. The situations are well conceived the language and expression conveyed, excellent, and there is unity, purpose and striking effect planned out to such a degree of artistic conception as to present the author's claim for rank among good playwrights in a favorable light. Unfortunately for him and the success—in any sense—of his work, the Winter Garden is unsuited to elocution, and words spoken, which are needful to carry on the listener's interest with the action or quick perception of the nice points frequently involved by them, are vaguely apprehended by all not immediately before those who utter them.

Another serious drawback to popularity for such a drama was found in the shabby manner of its mounting and the bungling presentation of those spectacular or illusionary effects, absolutely essential to carry out Cagliostro's trickery, or the satisfactory presentation of such a grand scene as the storming of the Bastille demands at the mana-